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ABSTRACT

The program description and curriculum for Art Partners, a Cranford, New Jersey, after-school program to meet the needs of artistically talented children in grades 3-6, are provided. The program description includes information on: a suggested sequence of activities for 38 sessions, program organization, the artist-in-residence component, area art museums and galleries, field trips, the culminating program exhibition, rules for teachers (developed by gifted children), teacher program responsibilities, and conference days. Also provided are guidelines for program evaluation, student evaluation, and instructor evaluation. Sample evaluation forms are included as are sample letters to parents. Appendixes cover field trip procedures, additional field trip suggestions, New Jersey County arts and historical agencies, and the museum and gallery guide. A bibliography of 47 items is included. The curriculum guide presents lesson plans for 19 classes. Each lesson plan includes guidance on time required, a description, objectives, outcome/product, recommended preparation/materials, suggestions for introduction/development, conclusion/evaluation, and additional suggested resources and activities. Activities include making a logo mural or banner, progressive printing montage, sun and shadow printing, using watercolors, using pastels, thinking about reality and creativity, associating color and mood, computer designs, sculpture, wind instruments, and architecture. (DB)

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Partners

CRANFORD PUBLIC SCHOOLS, CRANFORD, NEW JERSEY

ART AND THE ARTIST/THE PERSON AND THE MEDIUM

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INTRODUCTION

ART PARTNERS has been developed to meet the needs of artistically talented children in Grades 3-6.

ART PARTNERS is designed to partner art with creative problem solving activities. Each unit is designed to explore a particular art medium, form of expression and methods of solving simulated "life problems".

ART PARTNERS partners content areas such as music, mathematics, science and language with the creative expression of the artist.

ART PARTNERS joins in partnership with community, parent and school resources to incorporate art into all aspects of our lives.

ART PARTNERS aims to help enhance each student's self concept by allowing for creative expression and originality of thought.

ART PARTNERS T-shirts are designed with an original logo to be worn by the students and presented to our special guests.

ART PARTNERS

TIME LINE

DATE	UNIT/ACTIVITY
Session 1	Art Partners Logo Mural Banner
Session 2	Progressive Printing Montage
Session 3	Super Sun and Shadow Prints (Consideration of a mid-day Saturday class meeting is advised to gain the desired advantage of a bright overhead sun.)
Session 4	Painting Workshop - Watercolor: Guest Artist Demonstration and Workshop
Session 5	Painting Workshop - Watercolor: Continuation and Completion
Session 6	Conference Day
Session 7	Portrait Workshop - Pastels: Guest Artist Demonstration and Workshop
Session 8	Portrait Workshop - Pastels: Continuation and Completion
Session 9	All Day Trip to Museum of Holography and the Metropolitan Museum of Art
Session 10	Art, Reality and Creativity
Session 11	3-D Assemblage: Creation of Object Art
Session 12	Tree Branch Sculpture
Session 13	Conference Day
Session 14	Color and Mood/Feeling Association I: Associating Colors and Words
Session 15	Color and Mood/Feeling Association II
Session 16	Reverse Color Experiment
Session 17	No Class: Committee Work Session
Session 18	Design and the Computers
Session 19	Conference Day
Session 20	Field Trip or Guest Artist

Session 21	Conceptualizing Design
Session 22	Three-Dimensional Design Sculpture
Session 23	Three-Dimensional Design Sculpture: Continuation and Completion
Session 24	Cartoon Drawing/Illustration
Session 25	Holiday - No School
Session 26	Art Activity/Game Book Publication
Session 27	Art Activity/Game Book Publication: Continuation and Completion
Session 28	Conference Day
Session 29	Making Wind Instruments
Session 30	Making Wind Instruments: Continuation and Completion
Session 31	Cellular Design in Architecture
Session 32	Cellular Design Concepts in Architecture: Continuation and Completion
Session 33	Conference Day
Session 34	No Class: Preparation for Art Partners Exhibit
Session 35	Art Partners Exhibit at Cranford Public Library
Session 36	No Class: Take Down Exhibit
Session 37	Mail Home: Cover Letter, Evaluation of the Student and Parent Evaluation Form (Last Class)
Session 38	Design Application - Cake or Cookie Decoration
	Return Student Products and Student Evaluation of Program

ORGANIZATION OF THE A/P PROGRAM

The A/P program will be operating with two certified art instructors. The students involved in the program will be grouped according to Grades 3 & 4 and 5 & 6. Each teacher will have one class.

For the student, the class will be from 3:30 p.m. until 5:15 p.m.; for the teacher from 3:30 p.m. until 5:30 p.m., allowing for clean-up time.

The class will be held in the respective room of each art instructor. The teacher is familiar with the location of art supplies, tables, equipment and storage space within his/her own classroom. Parents will be responsible for the transportation of their child/children to the assigned classroom.

ARTIST IN RESIDENCE

Artists from local communities will be participating as **Art Partners**. They will be selected on the basis of the area in which they work (painting, photography, sculpture, et al) and on the media they employ. The artists will be chosen because their specialty is appropriate to our curriculum.

For the first workshop, artists who paint in watercolors will be chosen. Two artists were preferred because two separate classes will be operating independently. Each artist was selected for a specific art class (Grades 3 & 4 and Grades 5 & 6) because of the artist's ability to deal with the children in that age group. Rose Marie Gatto of Cranford and Hela Bailin of Union will be the artists in residence for the watercolor workshop. Portrait drawing will be demonstrated by the artist, Robert E. Lee. The art teacher will indicate to the artist the instructional objectives for her/his visit. This will be achieved by a telephone conversation or a personal visit.

RELATED MUSEUMS AND AGENCIES
ART MUSEUM AND GALLERY GUIDE

A guide to regional museums and art galleries has been developed for the A/P program. This guide will enhance the A/P program. The art teacher/student can utilize this guide when creating plans for the curriculum or when making personal visits (See Appendices).

A comprehensive guide to New Jersey county arts and historical agencies has been developed (See Appendices).

FIELD TRIPS

We have incorporated field trips in our course of study to broaden the students' experiences and to extend the bounds of classroom activity.

The following trips have been selected:

The Museum of Holography
11 Mercer Street
Soho, New York 10013
(212) 925-0526

The students will experience a world of lasers with respect to art and participate in creating a hologram.

The Metropolitan Museum of Art
82nd Street and Fifth Avenue
New York, New York 10028
(212) 879-5500

Emphasis is on the new 20th Century Art wing featuring modern sculpture and modern painting, including Abstract Expressionists and figurative artists. A smaller gallery contains recent paintings by younger artists from 1982-1986.

See appendices I for additional field trip suggestions. A guide for field trip procedures is in Appendices.

ART PARTNERS EXHIBITION

The A/P Exhibition will be the culminating activity of the A/P program. It will be a showplace where the students' art can be displayed to the public. The exhibition will provide the community with an opportunity to review the artistic endeavors of the student participating in the A/P program. The students themselves will take an active role in the planning, preparation and creation of the displays to be used in the exhibition. A student guide for planning, developing, implementing and evaluation an exhibition of student art will be provided (See Teacher Responsibilities).

The exhibition will be held in a spacious conference room in the local public library. This site was selected because the availability of the library will allow the exhibition greater visibility by the local community. Surrounding communities may also take advantage of the library's hours to visit the exhibition.

A one week exhibition will be planned. The initial opening of the A/P exhibition will be an evening event for parents of the participants, students in the program, the art instructors, the G/T Advisory Committee members, the Superintendent of Schools and the Board of Education members. Thereafter, the exhibition will be open to visitors whenever the library is open and there is an adult present to monitor the exhibit. This A/P program will truly be a partnership effort.

The A/P program will request the assistance of parents of students in the program and senior citizens within the community. Assistance will be offered by volunteering some time to monitor the exhibition. Hopefully, ample time will be provided to allow day and evening visitations.

In preparation for the A/P exhibition the art instructor and students will work together on several aspects of the exhibit. The students will create the invitation that will be used for the initial opening. The art instructor and students will organize the projects so that a plan will be developed for the displays. The art instructor will prepare an A/P program which will identify the art projects.

A variety of materials will be needed to implement the A/P exhibition. Display panels will be utilized to display some types of activities that have been completed. Large portable tables will hold projects of various sizes. computers will be available if they are a part of the program. Parent aides will be solicited to assist in setting up this exhibition.

TEACHER'S RULES
GIFTED KIDS GIVE TEACHERS SOME RULES

It seems only fair. Teachers give students rules all the time; why not turn the tables once in a while? The following are 20 directives gifted students came up with to help "guide their teachers' behavior".

We offer this list for your edification.

1. Have patience.
2. Have a sense of humor.
3. Trust the students.
4. Let students be independent.
5. Be firm.
6. Be creative.
7. Know a lot.
8. Take field trips.
9. Never underestimate the students.
10. Never overestimate the students.
11. Let students choose units of study.
12. Have insight.
13. Be a friend.
14. Don't play favorites.
15. Don't be manipulative; don't allow yourself to be manipulated.
16. Expect maturity.
17. No easy grades; no easy work.
18. Make lessons interesting.
19. Encourage students to participate in extracurricular activities.
20. Really listen.

Gifted Children Monthly - May 1986

TEACHER RESPONSIBILITIES

Prepare preliminary documents for the Student Guide to Preparation and Set-Up of Exhibit (See Art partners Exhibition).

Arrange and set up exhibition (See A/P Exhibition).

Write and submit a quarterly evaluation report of program.

Prepare lesson plans (in like format) of any changes and/or modifications of units in the Art Partners program.

List additional or supplanted field trips, guests, resources, etc.

Submit the following
- 1 copy of all Teacher Evaluation of Student (See Appendices).
- 1 copy of all Parent Evaluation of Program (See Appendices).
- 1 copy of all Student Evaluation of Program (See Appendices).

Evaluate student and critique student work on Conference Day. (See Conference Day).

Arrange for publicity (See Publicity Procedures).

Arrange scheduled field trips (See Appendix: Field Trip Procedures).

Contact selected Artists in Residence prior to visit to plan for the art experience (See Artists in Residence).

A/P CONFERENCE DAYS

Four conference days will be scheduled during the program. The conference day will be advantageous for the students and the art teacher. The students will have the opportunity to complete any art projects and/or develop independent projects. The art teacher will conduct individual conferences to critique each student's artistic endeavors (See Teacher Evaluation of Student form).

EVALUATIVE PROCEDURES FOR ART PARTNERS

EVALUATION OF THE PROGRAM

Formative evaluation of the program will be in the form of quarterly progress reports written by the certified Art Instructor implementing the Art Partners program. Reports will emphasize progress made relative to stated objectives and instructional strategies.

A questionnaire developed by the A/P screening committee and the Art instructor will be disseminated to the following: parents of student participants, the Gifted/Talented Advisory Committee, and the student participants (See samples A, B, C). The questionnaire will attempt to measure the success of the implementation of the Art Partners program. A summative evaluation will be made by analyzing the questionnaires.

A third party evaluator will observe the program on a periodic basis and produce formative and summative evaluations.

A final evaluation summary report will be written encompassing the following elements: the art instructor's progress reports, the individual student progress reports (See Teachers Evaluation of the Student), the art instructor's performance evaluation, and the completed questionnaire. The above will be analyzed by the Identification and Screening Committee. This report will be disseminated to the local Board of Education, the G/T Advisory committee, the county office of education, and the state department of education.

EVALUATION OF THE STUDENT

The teacher's personal anecdotal records will aide in the completion of the quarterly student progress report (See Sample D). This progress report is two-fold. A list of characteristics ascribed to students selected for gifted/talented programs is used by the teachers to share his/her observations. A narrative section is for the art teacher's critiques of student projects.

EVALUATION OF THE ART INSTRUCTOR

The Department Chairperson in Fine Arts will be responsible for observing and evaluating teacher performance during the project year.

SAMPLE A

CRANFORD PUBLIC SCHOOLS
Cranford, New Jersey

GIFTED/TALENTED PROGRAM
ART PARTNERS PROGRAM
PARENT EVALUATION FORM

As part of our first endeavor in the Art Partners program, we would appreciate your efforts in responding to the following questions.

1. In what ways did you receive information about the Art Partners program?

   _____ a. Child

   _____ b. Cranford Chronicle

   _____ c. Meetings

   _____ d. Other (please specify)

2. In what ways did your child share information/ideas from the Art Partners program?

   _____ a. Student initiated

   _____ b. Parent initiated

   _____ c. Did not share

3. What activities did your child share with you?

   _____

   _____

   _____

   _____

   _____

4. If the Art Partners program is offered again next year, what suggestions do you have?

   _____

   _____

   _____

   _____

   _____

5. Do you have any additional comments?(i.e., the student returned to a museum on his/her own, borrowed art reproductions, et al.)

   _____

   _____

   _____

Child's Name _____

School _____

Grade _____

_____
Parent's Signature

SAMPLE B

CRANFORD PUBLIC SCHOOLS
Cranford, New Jersey

GIFTED/TALENTED PROGRAM
ART PARTNERS PROGRAM
ADVISORY COMMITTEE EVALUATION FORM

As part of our first endeavor in the Art Partners program, we would appreciate your efforts in responding to the following questions:

1. What aspects of the Art Partners program do you consider as strengths?

2. What aspects of the Art/Partners program do you feel need improvement?

3. Do you have any additional comments?

Parent's Signature

STUDENT EVALUATION OF ART PARTNERS

The teacher will provide the students with a comprehensive listing of Art Partner activities.

The students will evaluate the Art Partner program by completing a Student Evaluation Form.

Name _____ School _____

Grade _____ June 1988

1a. Of all the guests, who was your favorite?

_____

b. Why? _____

_____

2a. Of all the field trips, which did you most enjoy? _____

_____

b. Why? _____

_____

3. Of all the art activities (projects) which three did you most enjoy? Please tell why for at least one.

_____

_____

_____

4. Of all the art activities (projects) which three did you least enjoy? Please tell why for at least one.

_____

_____

_____

_____

5. If you could change something about the Art Partners, what would it be and tell why. (Day, amount of time, more variety, less variety, etc.)

_____

_____

_____

_____

_____

_____

SAMPLE D

partners

PROGRESS REPORT FOR _____

		CONFERENCE			
		1	2	3	4
1.	Demonstrates a large amount of knowledge on many topics.				
2.	Seems to have an extensive vocabulary and uses it appropriately.				
3.	Is able to analyze concepts, patterns or problems.				
4.	Has the ability to generate a large number of responses to a stimulus.				
5.	Shows the ability to evaluate alternative solutions.				
6.	Is self reliant when meeting problems.				
7.	Knows when, where and how to seek help.				
8.	Exhibits a wide range of interests.				
9.	Demonstrates the ability to give unusual, unique or clever responses in a given situation.				
10.	Shows curiosity and enjoys experimentation.				
11.	Takes pleasure in intellectual activity.				
12.	Exhibits the power to work independently.				
13.	Follows through and completes tasks on time or before.				
14.	Is willing to spend more time than required on tasks that interest him/her.				
15.	Shows perseverance.				
16.	Exhibits the desire to excel.				
17.	Shows a positive attitude toward risk-taking situations.				
18.	Is challenged by new ideas.				
19.	Is alert and energetic.				
20.	Respects the rights of others.				
21.	Contributes constructively to group activities.				
22.	Has a sense of humor.				
23.	Is friendly, helpful and cooperative.				
24.	Displays leadership ability.				

CONFERENCE CODE

1 - Never
2 - Seldom
3 - Frequently
4 - Usually
5 - Always

_____
Signature of Teacher

TEACHERS COMMENTS

CONFERENCE 1	CONFERENCE 2
CONFERENCE 3	CONFERENCE 4

PARENTAL INVOLVEMENT
"Helping Hands" LETTER

A letter will be sent to the parents of students participating in A/P to request their assistance in specific ways. The letter will be entitled "Helping Hands." This letter will ask them to save a variety of items that will be utilized during the implementation of the A/P program (See Sample E). The parents will be requested to volunteer some of their time during the course of the program for activities such as chaperons on field trips, assisting in setting up the student exhibitions.

CRANFORD PUBLIC SCHOOLS **SAMPLE E**
CRANFORD, NEW JERSEY

A/P Program "Helping Hands"

September 29, 1988

Dear Parent/Parents:

ART PARTNERS will be partnering the community, parents, and school resources to enhance the lives of our children.

In order to assist in this aim of the A/P program, we would like to request your support in several ways. Adult chaperones will be needed for field trips. Help will be appreciated during selected A/P class activities, and during the set up of the student exhibition. A telephone committee may be arranged to assist the teachers.

We would also like to ask that you save a variety of household items that may be used during the A/P program.

A/P is a partnership with the community, parent, and school. Please let us know if you will be available to be a "partner" with us.

Thank you, in advance, for your support and assistance.

Sincerely,

Doris Cudworth
Jean Marie Wilkinson

ms

"Helping Hands"

Please return this portion to your child's art instructor at the next A/P meeting.

Parent's name _____

Child's name _____

School _____

Grade _____

Phone # _____

Partnering activities:

_____ Chaperone (indicate days/times you may be available)

_____

_____ Volunteer helper

_____ Telephone committee

_____ Other partnership suggestions

_____

_____

_____

PUBLICITY PROCEDURES

Publicity will be vital for the A/P program. At the program's inception a press release will be issued to the local newspaper to inform the local community about it. At various times during the year articles will be sent to the local newspaper. A flyer will be created to announce the A/P student exhibition. Some type of program will be produced for viewing on the local TV Channel 35.

APPENDICES

I. Field Trip Procedures

II. Additional Field Trip Suggestions

III. New Jersey County Arts and Historical Agencies

IV. Museum and Gallery Guide

Sample H

CRANFORD PUBLIC SCHOOLS
CRANFORD, NEW JERSEY 07016

Date_____

ART PARTNERS PROGRAM

Dear Parent/Guardian:

Your child's Gifted/Talented class has scheduled a field trip to _____ on _____.

We will be leaving _____ at _____ and returning to the school at (approximately)_____. Please fill out the form below, sign and return it by _____. Thank you.

Sincerely,

Teacher of Art Partners

- -

My child, _____ may / may not
(student's name) (circle one)

attend the Gifted/Talented field trip.

_____ _____ _____
Date Parent or Guardian Signature

_____
School

I

FIELD TRIP PROCEDURES

Notify classroom teacher (See building principal).

Obtain chaperones (1-2 per class of 15).

Arrange transportation (if not done).

Distribute student permission slip. (Sample H)

Any questions contace an Art Partners Committee Member.

II

ADDITIONAL FIELD TRIP SUGGESTIONS

Several additional field trips will be planned for A/P programs. The following is a list of places for other field trips:

New Jersey Center for Visual Arts
68 Elm Street
Summit, NJ 07901
201-273-9121

Jane Vorhees Zimmerli Art Museum at Rutgers University
George and Hamilton Street
New Brunswick, NJ
201-932-7237

Mercer County Community College
West Windson Campus
1200 Old Trenton Road
West Windsor Township, NJ
609-586-4800

Monmouth College
Cedar Avenue and Norwood Avenue
West Long Branch, NJ

UPDATED COUNTY ARTS & HISTORICAL AGENCIES 6/1/87

Atlantic County Office of Cultural Affairs
1333 Atlantic Avenue, 7th Floor
Atlantic City, NJ 08401
609-345-6700, ext. 2243

County of Bergen, Division of Cultural
and Historic Affairs
327 Ridgewood Avenue, Room 212
Paramus, NJ 07652
201-599-6151

Camden County Cultural & Heritage Commission
Hopkins House
250 Park Drive & Shady Lane
Haddon Township, NJ 08108
609-858-0040

Cape May County Cultural & Heritage Commission
DN 101, Library Office Building
Cape May Court House, NJ 08210
609-465-7111, ext. 419

County of Cumberland
Cultural & Heritage Committee
B. O. Box 1776
Greenwich, NJ 08323

Essex County Dept. of Parks, Recreation &
Cultural Affairs
Division of Cultural Affairs
115 Clinton Avenue
Newark, NJ 07104
201-482-6400

Gloucester County Cultural & Heritage Commission
c/o 251 North Delsea Drive
Deptford, NJ 08096
609-845-2703

Hudson County Div. of Cultural & Heritage Affairs
114 Clifton Place, Murdock Hall
Jersey City, NJ 08822
201-659-5062

Hunterdon County Cultural & Heritage Commission
Administration Building
Flemington, NJ 08822
201-788-1256

Mercer County Cultural & Heritage Commission
640 Broad Street
Trenton, NJ 08650
609-989-6701

Middlesex County Cultural & Heritage Commission
County Administraton Annex
841 Georges Road
North Brunswick, NJ 08902
201-745-4489

Monmouth County Historical Association
70 Court Street
Freehold, NJ 07728
201-462-1466

Monmouth County Arts Council
99 Monmouth Street
Red Bank, NJ 07701
201-842-9000

Arts Council of Morris Area
Drew University
Embury Hall
Madison, NJ 07940
201-377-6622

Morris County Heritage Commission
Morris County Court House
Morristown, NJ 07960
201-285-1952

Ocean County Cultural & Heritage Commission
38 Hadley Avenue
Toms River, NJ 08753
201-244-2121, ext. 2200

Passaic County Cultural & Heritage Commission
Passaic County Community College
College Boulevard
Paterson, NJ 07509
201-279-5000, ext. 219

Salem County Cultural & Heritage Commission
Salem County College
Carneys Point, NJ 08069
609-299-2100

Somerset County Parks Commission
P.O. Box 5327
North Branch, NJ 08876
201-722-1200

Union County Office of Cultural & Heritage
Affairs
300 North Avenue East
Westifeld, NJ 07090
201-233-7906

MUSEUM AND GALLERY GUIDE

Bergen Museum of Art & Science
Ridgewood and Fairview Avenues
Paramus, NJ 07652
201-265-1248

Forbes Magazine Galleries
62 Fifth Ave
New York City, NY
212-620-2389

Solomon R. Guggenheim Museum
1071 Fifth Avenue
New York, NY 10128
212-360-3500

Hunterdon Art Center
7 Center Street
Clinton, NJ
201-735-8415

IBM Gllery of Science and Art
Madison Avenue
New York, NY
212-407-6100

Jersey City Museum
472 Jersey Avenue
Jersey City, NJ
201-451-0802

Local Libraries

Mercer Museum
Doylestown, PA

Montclair Art Musuem
3 South Mountain Avenue
Montclair, NJ
201-746-5556

Morris Museum
6 Normandy Heights Road
Morris Township, NJ
201-538-0454

Museum of Modern Art
11 West 53rd Street
New York, NY 10019
212-708-9480

Newark Museum
49 Washington Street
Newark, NJ
201-596-6550

New Jersey Center for Visual Arts
68 Elm Street
Summit, NJ 07901

New Jersey Historical Society
230 Broadway
Newark, NJ
201-483-3939

New Jersey State Council on Arts
109 West State Street
CN 306
Trenton, NJ 08625

New Jersey State Museum
205 West State Street
Trenton, NJ
609-292-6300

Paterson Museum
Thomas Rogers Building
2 Market Street
Paterson, NJ
201-881-3874

Whitney Museum of American Art
945 Madison Ave. at 75th Street
New York, NY 10021
212-570-3600

Jane Vorhees Zimmerli Art Museum
George and Hamilton Streets
New Brunswick, NJ
201-932-7237

V.

GIFTED AND TALENTED PROGRAM

A/P PROGRAM
1987-88

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ART AND SELF/GROUP RELATIONSHIPS

CRANFORD PUBLIC SCHOOLS, CRANFORD, NEW JERSEY

Title ART PARTNERS LOGO MURAL/BANNER

Time 1 Class Session, 1 Hr./45 Min.

Description: This activity serves as an ice breaker. Purposefully of a directed nature, the resulting 4' x 6' mural will implant the partner logo and accompanying concepts in the minds of the pupils. It may be displayed during succeeding classes, at exhibits or at special events.

Objectives: To initiate the Art Partners experience quickly; to generate interactive opportunities between pupils and teacher; to create the atmosphere and setting for the Art Partners experiences; to introduce guidelines and operational procedures; to stimulate response attitudes to problem solving stimuli; to create a sense of belonging to the group, contributing to a group effort and appreciating the contributions of others.

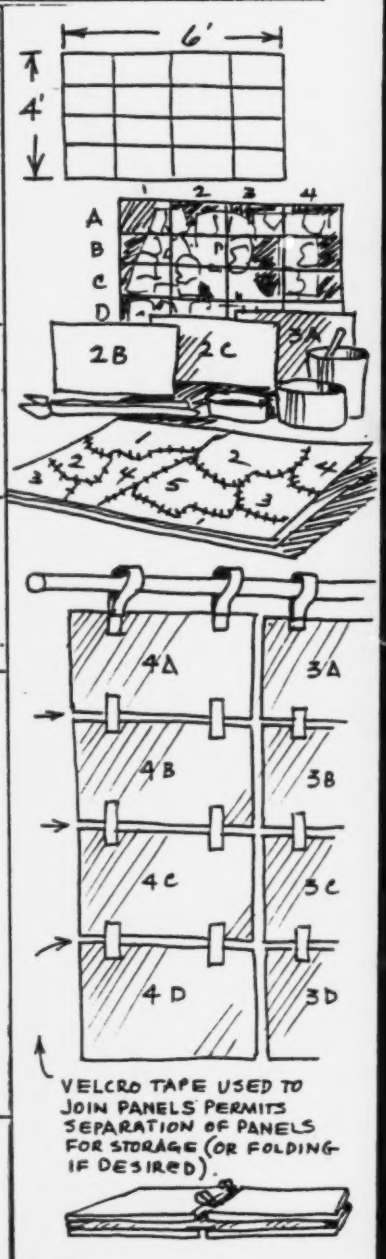
Outcomes/Product: A large reproduction of the Art Partners logo suitable for display in the room during the class sessions and at exhibits or other special occasions. Each pupil will produce a segment of the mural in accord with a preplanned color and design layout.

Preparation/Materials: Prepare a 4' x 6' cartoon (outlined definition of color areas) of logo on kaft paper. Divide area into 16 sections, each 12 x 18 inches in size. Designate color areas with code (see Appendix). Identify mural sections by column and row on reverse side for reassembly of mural. Cut into 12 x 18 sections. Tempera or acrylic paint, brushes, double thick newsboard, illustration board or Fome-Core board, cloth tape or velcro tape, 8' rod, white glue.

Introduction/Development: Introduce Art Partners concept and philosophy, stimulate interest in the program and some of the planned activities. Show the logo, distribute T-shirts printed with logo. Introduce the logo mural activity both for its desired and valued use as well as for the fun in producing it. Define procedures to be followed: code solving requirement to determine the color of defined color areas; random distribution of mural sections and pre-cut panels for painting, transfer of mural details onto panels; procurement and distribution of paint and brushes, painting, assembly of panels to create the completed mural. Initiate activity; guide and assist individual and group progress. Lay completed panels face down for assembly, leaving 1/4" space between each panel. Arrange in columns, glue tape on the back. When dry, fasten top ends of tape to form a loop. Insert rod through loops and display the banner.

Note: The oversize T-shirts bearing the logo design may be used to serve the purpose of art smock as well as to generate an identity to being a member of the program. Add pupil identification with permanent marker. Use smocks in succeeding art activities.

Conclusion/Evaluation: View the completed mural with the pupils. Was it fun? How does it look? Was the code hard to solve? Where could we use the mural? What else could be done using this technique? Conclude on a positive note. Be supportive. Commend efforts and results.



Resources/Correlations/Suggestions: There are alternative methods which may be considered. The portability of the mural is a desirable consideration. The completed mural using the method described will enable each column to be removed from the rod, folded and stored. The mural design and the material preparation was purposefully planned to be teacher dominated in recognition of the limited time or the program and with the desire to move quickly into the planned program of activities. Involvement of the pupils in the logo design, mural idea and total mural preparation would otherwise be desirable. For code procedures, refer to Appendix. This mural was planned for a class size of 16 pupils. The mural size, number of sections, even the size and proportion of sections may be changed to accommodate a different class size or space restriction.

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ART AND NATURE/DESIGN AND A PROCESS

CRANFORD PUBLIC SCHOOLS, CRANFORD, NEW JERSEY

Title PROGRESSIVE PRINTING MONTAGE Time 1 Class Session, 1 Hr./45Min.

Description: Using elementary screen printing procedures in a progressive printing of superimposed shapes will produce unpredictable yet controlled results. Each pupil will prepare a screen and stencil of an individually selected and drawn shape (e.g., leaves) followed by a random printing experience in which the pupils will print their design as requested on each other's print.

Objectives: To continue building positive interpersonal relationships through group effort and cooperative endeavor; to utilize the screen printing method in a creative problem incorporating concepts in design, pattern and composition; to provide option opportunities for selection and placement of design elements; and, if desired, to correlate design with nature and to draw inspiration as well as design awareness from our environment.

Outcomes/Product: Each pupil will prepare a single design shape in stencil form for screen printing. Pupils will make successive prints of their design in side-by-side and overlapping manner. Variety and variation will be added by changing color and including other pupils' design shapes with theirs. Completed prints will be similar but uniquely different in color dominance, pattern and composition.

Preparation/Materials: Prepare 10" x 10" screen printing frames. Screen should be free of any previously used stencil or paint. Secure water base screen printing paints. While stencil films and other stencil block-out materials can be used, this activity anticipates and encourages the use of simply cut (scissors) paper stencils, negative and positive shapes. Squeegees, cardboard cleanup scrapers, newspaper, cleanup rags and access to a sink or water are essential.

Introduction/Development: Introduce the printing process in correlation with the Art Partners T-shirt and logo. The design was screen printed. Have a prepared screen and logo stencil. Demonstrate printing the logo. Discuss the procedures. Lead thinking toward the design printing problem: stencil material options, cutting the stencil, fixing the stencil to the screen, random printing vs. fixed or registered printing, screen printing ink color selections, printing surface and areas. Establish procedures for the experience. Include opportunity for printing logo design on pupils' notebooks or portfolios. Set up printing areas on floor or low tables. Have pupils work in pairs - one pupil holds the frame while the other pulls the squeegee. Encourage random printing with near total coverage of the printing area and a preponderance of over-printing. Pupils at some point should identify to one of the print montages and concluding printings of individual design elements need to recognize individual choices about color and placement.

Conclusion/Evaluation: A five to ten minute opportunity to view and critique the results is essential. The random printing could be correlated with the random pattern of leaves falling to the ground in autumn. Are some random montages more interesting or appealing than others? Why? What does that tell us about design? Draw conclusions. Discuss problems experienced in printing; their solutions; contrasts between difficulties encountered in working together and the productivity of successful working relationships should be drawn. Commend good work - the process and the product.

Resources/Correlations/Suggestions: Avoid the use of complex screen or stencil preparation materials. Sufficient printings can be secured from paper stencils which will stick to the screen after the first print is made. The procedure also permits quick and easy cleanup or a quick change from one design to another. Water base screen printing ink or a multi-purpose tempera paint is advised. Encourage the pupils to reach the levels of design complexity the stencil process permits - irregular shapes, positive/negative combinations, etc. Work large; think big. Design shapes (leaves or whatever) should be 4-6" in size. Print montages should be 16"x20" or larger. By code marking the reverse side of the cardboard to be printed, identification of pupils to one of the cooperatively printed montages can be made at any stage of the activity - toward the latter stages of development seems more desirable. Pre-cut mats would enhance the concluding evaluation and critique of the screen prints.

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ART AND CHEMISTRY/SHADOW, SHAPE AND DESIGN

CRANFORD PUBLIC SCHOOLS, CRANFORD, NEW JERSEY

Title SUPER SUN AND SHADOW PRINTS **Time** 1 Class Session, 1 Hr./45 Min.

Description: The sun print is here expanded from the traditionally conceived print of leaves as found objects to full size figure prints of individual pupils as well as super size murals of an entire class, nature murals, and action printing experiments. A bright, sunny day is essential and the activity is planned to be conducted outside of the building on the sidewalk, parking lot or grass play area.

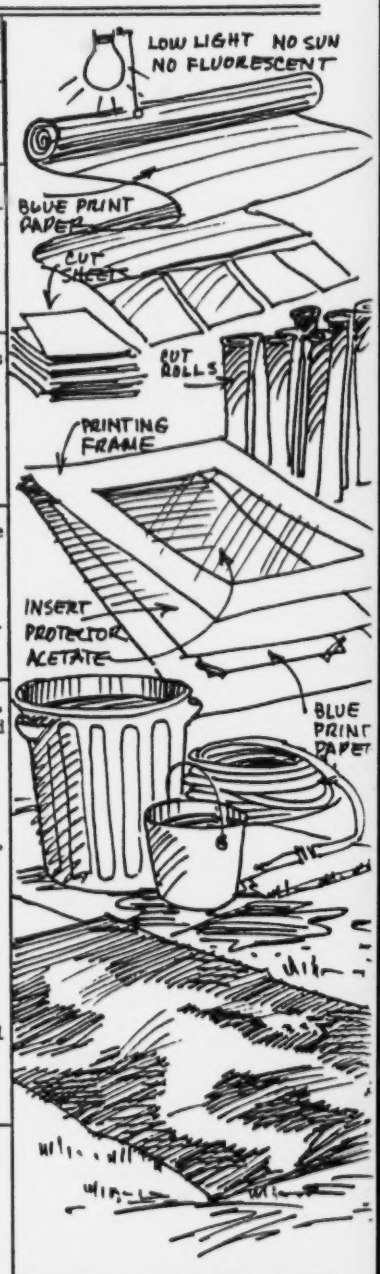
Objectives: To provide interactive opportunities between pupils and teacher; to provide the opportunity for developing self identity as well as the sense of belonging to the group; to strengthen working relationships and to generate cooperative attitudes; to awaken or reaffirm sensitivity to shapes and patterns in the environment.

Outcomes/Product: Sun and shadow prints beginning with introductory experiments 8" x 10" in size (or larger, or smaller), full figure prints approximately 3' x 5', group figure mural approximately 3' x 30', and a nature mural also 3' x 30'.

Preparation/Materials: Cut blueprint paper to desired sizes preparatory to the class. Secure photomat folders for introductory print trials or make folders from newsboard. Store the cut sheets of print paper in box with lid and keep out of light. Roll the cut lengths for the figure prints and murals tightly; protect from light (a tube or cover wrapping). Water access is essential. A water hose, 30 gal. garbage can, squirt bottles, buckets or plastic containers are additional materials.

Introduction/Development: The artist's interest and fascination in the shapes, patterns and forms found in his environment are essential concepts to be established at the outset. Develop the introduction to focus upon shadows, nature, surroundings and, most importantly, the artist (the pupil). Introduce the process. Show some examples, conduct some trial prints after establishing procedures for securing materials, exposing and developing the print, and drying. Set up procedures for full figure prints; form groups of 3; two hold the paper taking turns; unroll paper, pose, roll up and immerse in water (garbage can). Conduct a group posed print; line up pupils along sidewalk; unroll print paper; first person in line quickly poses and each pupil in turn; wet print paper quickly with hoses and buckets of water. In another area (dry) large nature murals can be made similarly. Unroll paper; pupils in turn quickly arrange gathered weeds, grasses, leaves and found objects; remove and douse with water. A Jackson Polloch type of action print can be made; unroll paper; pupils in turn begin squirting, splashing and pouring water on paper; eventaually the whole surface is made wet; areas made wet immediately will be white; succeeding areas in varying tones of light to darker blues.

Conclusion/Evaluation: Printmaking is fun. It is unpredictable, but that's part of the enjoyment. Initiate discussion about unusual shadow patterns and distortions. Any surprises? Disappointments? What should we do with our murals? Our full figure prints? What else could we have tried to do?



Resources/Correlations/Suggestions: Familiarity with the material and process is essential. Make preliminary test prints. Conduct the activity on a bright sunny day. Provide a place for drying. Large murals made after school can be carried into the school and laid on the hallway floor to dry. In preparation for the need for weeds and grasses, request grounds maintenance personnel to suspend weeding or edge trimming around the building for a few weeks prior to the activity. Shadows cast by picket fences, bicycles, lattice; etc., are additional options for printing.

Note: Restrictions on the sizes of the prints are limited to the availability of the blue print paper in large sheets or large rolls.

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ART AND THE ARTIST/THE PERSON AND THE MEDIUM

CRANFORD PUBLIC SCHOOLS, CRANFORD, NEW JERSEY

Title PAINTING WORKSHOP - WATERCOLOR

Time 2 Class Sessions/1 Hr./45 Min.

Description: A two-stage workshop: one session devoted to a guest artist demonstration and associated painting experience; one session for followup painting instruction, experimentation and creative expression.

Objectives: Stage 1 - To meet the artist; to observe the artist develop a painting using the watercolor medium; to engage pupil and artist in interactive discussion about painting - motivation, inspiration, technique, materials, goals, achievements, disappointments, etc.; and to make a painting applying the gained insights and knowledge. Stage 2 - To extend the introductory experience into supporting study experiences in method and technique; to stimulate creative expression through experimentation in a variety of media manipulations.

Outcomes/Product: The pupils should be able to knowledgeably discuss: aspects of the artist's motivation, goals, etc.; watercolor materials and painting techniques; likes, preferences and dislikes about the medium and specific techniques. The pupils should show a mastery of basic painting techniques, a willingness to experiment with the medium, and a confidence in themselves to achieve successful outcomes.

Preparation/Materials: Stage 1 - Discuss plan and set goals with the artist preliminary to the class; plan for an informal physical arrangement for the demonstration; coordinate material needs for the follow-up painting experience to the desires of the guest artist. Stage 2 - Use large pan watercolor sets, wash brushes, palettes, large watercolor paper; incorporate sponges, tape, scrapers, etc. in the painting experiments; prepare mats for concluding viewing of finished paintings.

Introduction/Development: Stage 1 - Introduce the medium and the artist; include showing painting examples by the guest artist and others. Set goals and describe procedures. Support the demonstration by making supportive comments and asking leading questions. Encourage pupil participation. In the concluding painting experience, permit self-direction and influence from the demonstration to prevail. Stage 2 - Introduce the painting workshop upon a review and correlation with the previous experiences. Conduct demonstration/participation experiences to extend knowledge and skill in handling the media: transparent washes, gradations, wet-in-wet, wash-on-wash, dry brush, using tape and rubber cement resists, scraping-in-wet, etc. Lead experimentation into concluding painting statements. Recognize the need for the pupil to initiate the idea with limited direction. Also promote some painting which evolves from experimentation.

Conclusion/Evaluation: Provide time for a ten minute assessment and critique of results. Place selected paintings in mats for viewing and discussion. Commend achievements. Encourage discussion about individual feelings, the medium, techniques, etc. Provide a teaser about next week's activity.

Resources/Correlations/Suggestions: Know the artists in your town and county (consult references provided). Select a guest artist that has a proficiency in the watercolor medium. Advise the artist of your intentions and desired goals. Develop a plan of action. Arrange for a photograph to be taken of the artist in action and prepare a publicity release. Display the artist's work in the school in correlation with the ongoing art program. Painting posture is an important aspect. Encourage standing to paint on flat table surfaces. Consider using the floor with young children. Provide kneeling pads. In either case the purpose is to enable a total viewing opportunity of the painting surface. Painting easels place the painting surface in a vertical position and, though usable, add difficulty to handling the medium.

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Title PORTRAIT WORKSHOP - PASTELS

Time 2 Class Sessions, 1 Hr./45 Min. Ea.

Description: A two-stage workshop: one session devoted to a guest artist demonstration and an associated portrait drawing/painting experience, one session for follow-up portrait drawing/painting opportunities with senior citizens.

Objectives: Stage 1 - To meet the artist, to observe the artist develop a portrait using the pastel medium, to engage the pupil and artist in interactive discussion about portrait drawing and painting - proportion light, color, shape, technique, related media, likes, dislikes, preferences, etc., and to make a portrait applying gained insights and knowledge. Stage 2 - To extend the introductory experience into portrait drawing and painting experiences using senior citizens as portrait models, to develop skill in portraiture relative to abilities, to gain confidence and find pleasure in drawing or painting.

Outcomes/Product: The pupils should be able to speak about the portrait artist, the medium (pastel) and procedures employed by the artist in developing a portrait. The pupils should be able to apply some of the techniques observed to create effects of shape, mass, form, light and shadow from models. The pupils should show pleasure and enjoyment in making portrait studies. The portrait workshop should result in numerous sketches and pastel studies made by each pupil. There should be evidence of increased confidence in the pupil's development of a portrait study and decreasing hesitancy in applying oneself to the problem posed.

Preparation/Materials: Stage 1 - Discuss plan and set goals with the artist preliminary to the class; plan for an informal arrangement for the demonstration; coordinate the material needs for the follow-up portrait experience in consideration of the desires of the artist. Stage 2 - Use pastels, chalks or crayons, easels and controlled light on subjects; consider using toned papers, velours, sandpaper, etc., for some of the studies; use spray fixatifs in well-ventilated area; prepare mats for concluding viewing of portrait studies.

Introduction/Development: Stage 1 - Introduce the medium and the artist; include showing portrait examples by the guest artist and others. Set goals and describe procedures. Add support to the demonstration by contributing comments and asking leading questions. Encourage pupil participation. In the concluding drawing/painting experience permit self-direction and influence from the demonstration to prevail. Conclude the class session with an explanation of the plans for the next class. Stage 2 - Introduce the guest senior citizens. Explain procedures and plan of action. Set a time schedule for portrait studies of 15-20 minutes each. Utilize directional light source. Position models and artists to permit easy viewing. Consider initiating the experience with some quick, warm-up sketches using conte crayon; for the full color studies the use of soft pastels would provide quick access to a wide range of color tones. Encourage the pupils to make 2-3 full color studies and 6-8 quick study sketches. Concluding the portrait experience with a few quick observational studies would decrease the possibility of overworking a portrait.

Conclusion/Evaluation: Intervals between timed portrait drawing/painting segments could be used to view and discuss outcomes by both model and artist. Encourage discussion and interaction. Achieving a likeness should be viewed as a goal to be achieved through a conceptual awareness of color, light and shadow, form or mass shape and proportion. Seek comments from the senior citizens. Group drawing/paintings of one model together with the model. Discuss successful aspects of the studies.

Resources/Correlations/Suggestions: Know the artists in your town and county. Consult references provided. Select a guest portraitist who is skilled in the medium selected for the portrait experience - pastel. Advise the artist of your intentions for the lesson and desired goals. Develop a plan of action with the artist. Arrange for a photograph to be taken and publicity. Display the artist's work. Set good posture and observed drawing/painting as essential elements of the lesson. Encourage life-size development of portraits. Consider having the pupils sharing the use of sets of 40-60 color soft pastels to broaden the color selection. The development of drawing and observational skills in the quick drawing studies should reflect awareness to broad masses and their proportional relationships. The pupils should work on easels with the drawing/painting surface as near vertical as possible. If natural light on the models is not directional, consider setting up simple flood lights. If possible, drape contrasting fabric behind the model to focus attention and eliminate visually distracting elements.

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ART AND REALITY/SEEING AND CREATIVITY

CRANFORD PUBLIC SCHOOLS, CRANFORD, NEW JERSEY

Title ART, REALITY AND CREATIVITY

Time 1 Class Session, 1 Hr./45 Min.

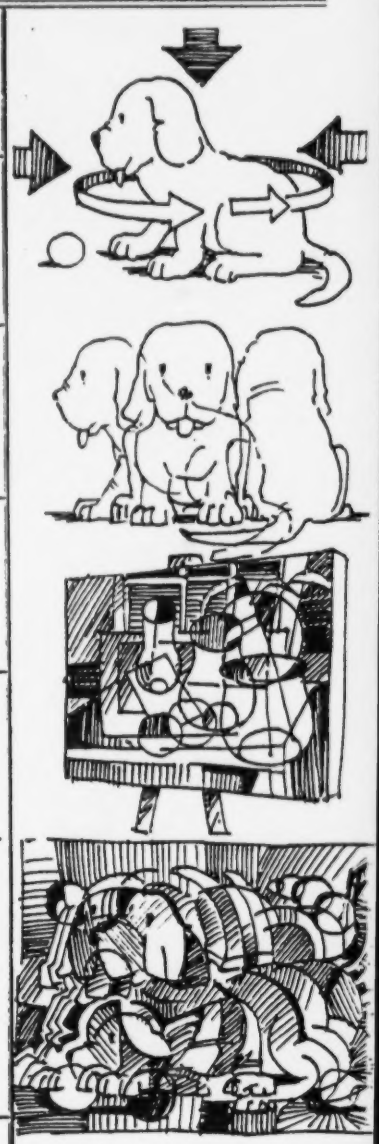
Description: The introduction to this activity can be through the trip to the Museum of Holography. The holograph adds a dimension to photography not unlike the multiple views and transparent imagery with selectively developed patterns and elements which analytical cubism added to the artist's way of seeing and portraying his environment. This activity addresses both for the purpose of enlarging the pupil's foundation for creative expression.

Objectives: To generate creative responses to interpretations of reality, to implant questions about the artists' ways of portraying reality, to learn ways of seeing through a knowledge and sensitivity to some basic tenets of abstract representation, to use color in a painting in a purposeful and manipulated manner.

Outcomes/Product: One or two abstract paintings which incorporate the selective use or employment of transparent imaging and multiple views and a playful attention to flat colors or simple gradations, pattern and design. The color development of the abstractions could also serve a purpose of applying knowledge of color dominance, contrast and emphasis.

Preparation/Materials: Prepare for an introductory discussion, explanation and questioning dialogue and motivational development. Show selected artists' work (Picasso, Gris, Braque and others). Prepare transparencies which illustrate and support the introduction with conceptual illustrations of incorporating three views in one, transparent views and the selective pattern development of an abstract representation of a subject. Media options include oil crayon, tempera or in a mixed media combination with a colored tissue paper collage, ink and tempera.

Introduction/Development: Initiate and generate discussion related to holography and visual representation of reality. The question of what is real and how the artist depicts reality is a crucial element. Show examples to explain or introduce elements of the lesson. Pose problems, seek pupil solutions, ask questions, support pupil responses. Can an abstract picture embodying the concepts of multiple views and transparent imaging be more real, or at least as real, as a photographic image representation? Pose a painting problem. Establish procedures. Explain and, if needed, demonstrate the medium and technique options. Introduce a color control and manipulation requirement; show an example and/or demonstrate if desired. Encourage a vigorous design development and color application. Work on flat surfaces or on the floor. Set a painting size of 16" x 20" or larger and a color requirement which generates a dominant color character with selectively placed tonal contrasts and contrasting color accents.



Conclusion/Evaluation: Discuss the value and purpose of the artist deciding upon a title of a painting or other art work. Conclude with the problem of determining a title for the paintings. Have the pupils share the titles with the members of the class during the critique period. Make an increased effort to engage the pupils in critiqueing analysis and commentary - reaction to titles, effectiveness of abstractions, use of color and accents, etc.

Resources/Correlations/Suggestions: The subject for the abstraction may be saluted from any of a number of at-hand subjects. A small still life grouping could be set up or the problem could focus upon a singular item - plant forms, pots, bowls, chairs, stools, books, bookshelves, paper scrapes, bottles, etc. The imaginative and creative development in this problem is keyed to the understanding and interpretation of the multi-view concept of visual reality. The process of combining views or segments thereof, the overlapping of shapes, the creation and selective development of patterns and the opportunity for orchestrating colors - all provide the artist and pupil unrestricted opportunities for developing creative insights into seeing and painting. Because of the unpredicability of the what and how of making an abstraction and its outcome, the activity needs to be developed on the basis that there is no right or wrong and that being creative is an adventure.

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Title 3-D ASSEMBLAGE Time 1 Class Session, 1 Hr./45 Min.

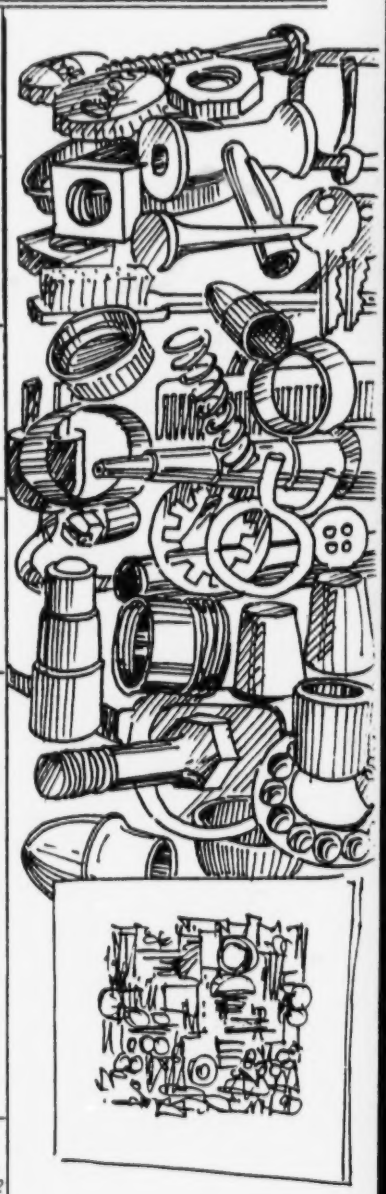
Description: This activity directs attention to the shape of things - found and collected objects brought to the class by pupils and parents. The problem is to selectively arrange, assemble and permanently fasten assorted objects in a Nevelson-like composition. The relationships of shapes, sizes, patterns in a unified composition are paramount considerations.

Objectives: To develop compositional skills; to develop self-confidence in choosing, selecting and planning; to appreciate the shape and pattern found in the common, near-at-hand objects; to effect a transformation of unartistic and unrelated objects into a work of art.

Outcomes/Product: Each pupil will complete a compositional assemblange of objects. The shapes, the shadows, patterns, etc., of the assembled objects will be intensified by a concluding spraying with a neutral color of paint. Completed assemblages could vary in size and proportion. The option of compartmentalization of sections will add additional variety.

Preparation/Materials: Pre-cut double weight cardboard into a variety of rectangular sizes and proportions for selection as background boards. Perimeter and compartment walls can be from cardboard or balsa wood. Small back saws for modelmaking, a Dremel scroll saw, white glue, epoxy glue and other tools and materials for cutting, assembling and fastening the objects to each other or the background will be needed. White, black or neutral gray color spray enamel is also an essential material.

Introduction/Development: Select an approach for an introduction to generate thinking and reaction to the shape of things - a blanket of snow reveals a fascinating array of shapes and patterns otherwise unnoticed and, interestingly, quickly forgotten when the snow melts; labels, colors, patterns, reflections and surroundings all serve to hide or disguise the underlying beauty of shapes of bottles and containers, etc. Spray two or three selected objects a neutral color for discussion and motivational purposes. Place in directional light to accent form and create shadow. Elicit pupil responses. Pose the problem. Explain options. Establish procedures. Demonstrate methods of cutting, fastening and assembling. Consider showing examples of Louise Nevelson sculpture/assemblages; conduct discussion. Consider showing a partially developed assemblage using found objects; conduct discussion. Arrange work areas for quick access to the collection of found objects. Encourage pupils to take notice of the developing compositions of classmates. Consider conducting a periodic progress critique and discussion. Set up a spray painting area with adequate ventillation. Spray completed assemblages a neutral color. Provide a means for hanging and subsequent display.



Conclusion/Evaluation: Conduct interim and/or a concluding critique with class participation. Draw conclusions from discoveries the activity revealed. Are people generally unaware or insensitive to the shape of things in their environment? What does that tell us? How can art and the artist help?

Resources/Correlations/Suggestions: The correlation of the concept with a winter snow, a fog or mist which eliminates extraneous detail, or the subdued light of evening or night which obliterates color, are essential elements of the lesson. If Fome-Core board is used for perimeter and compartment walls, be alert to the solvent action on the foam core of the board by enamel sprays. Preliminary testing is advised. Cutting some wood and plastic objects in half for mounting in the background or segmenting some should be a considered option. The Dremel saw and the small back saw used in conjunction with a miniature mitre box may be used for cutting the objects. Be alert to the appropriate use of a white glue to fasten pages, wood, leather or cardboard together. Metal and plastics require the use of cements or an epoxy glue. Tests with glues and cements are also advised. Procuring a variety of objects for the activity is essential. Describe the need to pupils and parents weeks and months prior to the activity. Collect the items in advance of the class session. Telephone parents if in need.

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Title TREE BRANCH SCULPTURE

Time 1 Class Session, 1 Hr./45 Min.

Description: The problem posed by this activity is to create animal creatures from the suggested shapes of winter tree branches joined together and used as an armature. The activity challenges the pupil to be inventive and creative in the development of an imaginary creature. The materials and the process also provide the opportunity for the pupils to work cooperatively on one large sculpture.

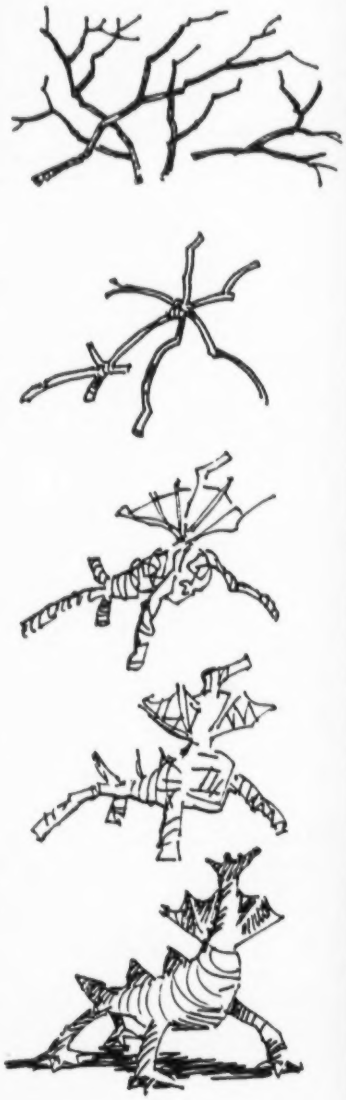
Objectives: To provide opportunity for the free use of imagination; to learn the use and application of an armature in sculpture, to develop three-dimensional planning and sculpture skills to value one's imagination and the imagination of others as a gift or ability to be appreciated and nurtured.

Outcomes/Product: The pupil will create three-dimensional sculptures of animal-like cretures. The ideas for the basic shape and form will be derived from selectively combined tree branches. The branches will serve also as the armature upon which the sculpture material is applied. The pupils should complete unique, fanciful and imaginative creatures limited in size and treatment only by the constraints of time, space and material.

Preparation/Materials: A supply of tree branches pre-cut into manageable sizes is needed. Twisted, gnarled and bent brances are most desired. Prunning shears, tape and perhaps wire are needed for combining two or three branches into an armature for an envisioned creature. Pariscraft, scissors and containers for water are essential for the sculptural development of forms. Additional finishing materials could include yarn, cloth buttons, etc.

Introduction/Development: One introductory option is questioning the pupils about seeing faces in clouds, seeing the shapes created by cracks in sidewalks or ceilings to be the profile of a witch or a fat man, and of looking at winter branches of trees and seeing animal creatures in all shapes and sizes. A few branches near-at-hand can help make the point. Generate pupil suggestions for procedures to join branches together to create a firm armature. Explain procedures for applying pariscraft. Increasing the volume of body segments, etc., without the extensive use of pariscraft is a problem which the pupils can solve with your direction - ah, crumpled paper and tape fastened to the branch. Unsteadiness, weakness of a branch and top-heaviness are some of other problems. Guide the pupils through an analysis of the problem and a consideration of options to the self-realization of a viable solution. Set up pariscraft supply centers away from the sculpture area. Be selective in what additional materials may be added to complete the sculpture. Instill a desire to maintain the character of the primary materials - the branch and pariscraft.

Conclusion/Evaluation: Set up an evaluation/critique corner which would permit the viewing of two or three completed sulptures simultaneously. A black or dark background would enhance the sculptures. Encourage the pupils to talk about their sculpture - problems encountered and solutions, ideas for other sculptures, ideas about other materials for armatures, etc.



Resources/Correlations/Suggestions: Securing a supply of tree branches is a prerequisite which should be attended to early. Seek parental assistance. Branches, without leaves, 3/8" to 3/4"-1" in thickness and cut to manageable lengths of 3-4' will be needed. Y-shaped and bent or twisted branches are usable. Branches should be firm and not easily broken. Pre-cutting the pariscraft into 3"-6" lengths is also advisable. When wet, longer lengths are not manageable. Cover table and floor areas used for sculpture centers with kraft paper. Keep pariscraft from getting wet until it is to be applied to the sculpture. If space permits, consider starting a 3'-4' high branch sculpture as a class project to be developed in succeeding class sessions. Pupils may be permitted and encouraged to work on it when all other work is completed. Make it the class mascot. Give it a name.

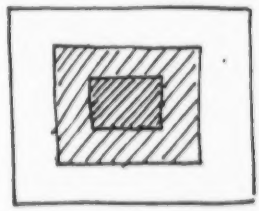
ART partners

ART AND FEELINGS/COLOR ASSOCIATION

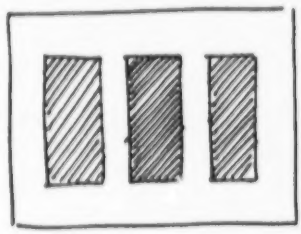
CRANFORD PUBLIC SCHOOLS, CRANFORD, NEW JERSEY

Title COLOR AND MOOD/FEELING ASSOCIATION I Time 1 Class Session, 1 Hr./45 Min.

Description: The association of mood or feeling with color is uniquely human. Personal reactions to color are not unlike the reactions of others, or are they? This activity addresses the mood or feelings which colors generate in the pupils in the class and in a survey of family members and friends in order that pre-conceived conclusions might be confirmed or new conclusions determined.

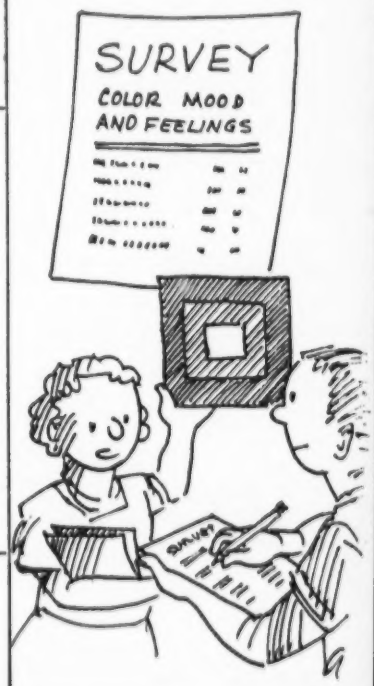


Objectives: To establish mood/feeling association with colors and color combinations; to formulate conclusions about mood/feeling association with color from a body of information secured in a survey; to make comparisons of tabulated information and formulate hypotheses; to develop word association lists which describe mood/feeling responses to colors and color combinations.



Outcomes/Product: In addition to making square-on-square color combination examples the pupils will cooperatively develop a color response survey form and procedure, tabulate results, make comparisons and draw conclusions.

Preparation/Materials: Color Aid papers, mounting board, rubber cement or glue, rulers, scissors, pencil and paper will be needed for this activity. Plan for maximum use of colored papers. Cut sheets into maximum color square size to be used, 10" x 10".



Introduction/Development: Pose successive questions to individual pupils about color: What do you associate with the color red? Does the color blue make you feel blue?, etc. Show a color and elicit responses to questions in a similar vein: Show three tones of blue positioned alongside each other - What time of day or what time of the year do you associate with the colors? Try some oranges, etc., etc. Develop a word association list for all colors. Pose a problem for the class to solve: Would other people outside of the class, family members and friends give similar responses to the question of word association to colors? Cooperatively develop a plan for a survey to be conducted - make color examples, devise a system for questioning and questions to be asked and a method to record responses. Expand upon the color examples segment to have the pupils combine 3-4 colors on a neutral background showing monochromatic, analogous and complementary relationships. Use Josef Albers method of three squares in a square-in-square relationship to reflect feelings of warm, cool, hot, cold, pleasant, bold, peaceful, etc. Mounted color squares may be used in survey to be conducted in the ensuing week.

Conclusion/Evaluation: Forced conclusions about mood/feeling relationships with color are meaningless. Permit and allow differing opinion. Tabulate results and formulate conclusions which reflect the results. Are pre-conceived response expectations confirmed?

Resources/Correlations/Suggestions: The suggested use of Color Aid paper will provide an ideal range of color hues, intensities and values. The cost of the material prohibits its extensive or wasteful use. Limit sizes of color squares to that which the budget allows. Show and discuss the work of Josef Albers, his work with color and the effect color has on other colors and surrounding areas is directly related. Keep the survey to a manageable level. Restrict the scope of the survey to 10-15 responses to be secured by each pupil. Utilize a portion of the next week's class to tabulate responses.

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ART/COLOR/MOOD ASSOCIATION

CRANFORD PUBLIC SCHOOLS, CRANFORD, NEW JERSEY

Title COLOR AND MOOD/TELLING ASSOCIATION, II

Time 1 Class Session, 1 Hr./45 Min.

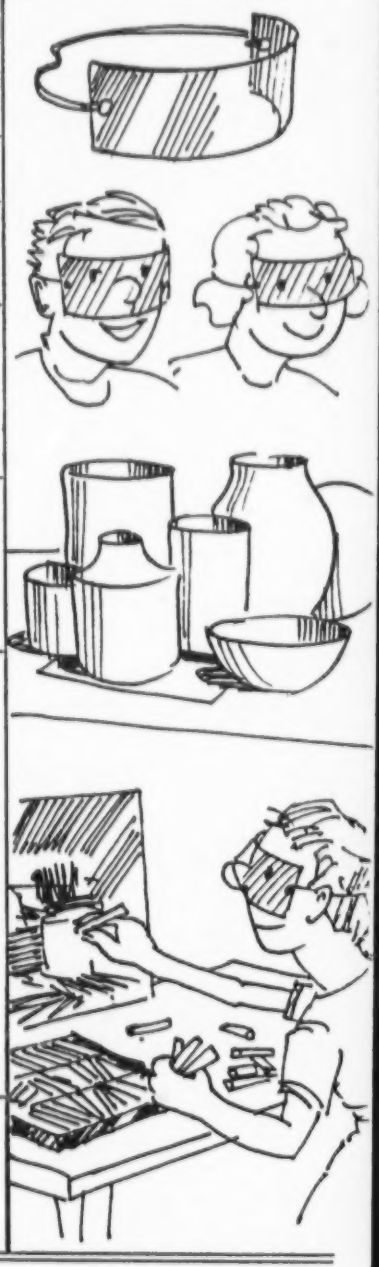
Description: Extending the survey results from the previous lesson into this lesson, this activity utilizes the conclusions derived therefrom to experiment with the use of color by the artist in planned monochromatic color studies in pastels. The problem is enhanced by the pupils' use of colored gels to view the environment and make the painting.

Objectives: To expand the pupils' horizons concerning the imaginative use of color in painting to extend the pupils' knowledge and skill in mixing and selecting color in painting to reinforce mood/feeling association with colors; to formulate or reaffirm conclusions about mood/feeling association with color.

Outcomes/Product: Each pupil will complete one or more monochromatic color studies in pastels of still life objects. A full color rendering utilizing a range of color tones to simulate an effect of volume and form will be achieved. The pupils' selection of the hue for the study will have been determined by the random distribution of colored stage light gels through which the still life was to be studied.

Preparation/Materials: The use of colored glasses to view still life objects painted all white is most desirable. Make simple colored glasses from stage light gels and rubber bands. Paint 6-8 pieces of still life pottery, bottles, boxes, etc., flat white. Arrange pieces, add a draped piece of white cloth. Pastels, paper and fixatif are needed.

Introduction/Development: Compile the color survey results. Discuss. Any conclusions? Any interpretations? How can the artist employ this information in a knowledgeable use of color to affect the viewer. Pose the problem: Can the artist successfully use a single color for a painting? What would an all-red or an all-green painting look like? Supposing my eyes suddenly saw all colors only as blue or purple and I wanted to make a painting; how would I show the differences between the objects I put in my painting? Well ... etc., etc. At some point distribute the colored glasses. View the evironment. Discuss. Exchange colored glasses. How do you like it? Different? Unusual? Scary? Develop the painting problem. Focus on the still life objects. Describe procedures. Define expected outcomes. Provide a directional light source to enhance light and shade. Encourage pupils to work vigorously on flat surfaces or easels. Arrange tables to permit easy viewing of the still life. Fix completed pastels, place in mats and conduct a concluding discussion focused upon the results.



Conclusion/Evaluation: The concluding discussion should address the use of color, its effect upon the subject and the impact on the viewer. Can any of the paintings be characterized as having a mood or capable of generating a feeling. Compare the moods expressed for the colors used with the survey results. Any comparisons? Conclusions?

Resources/Correlations/Suggestions: Alternative media might be considered - watercolor, tempera. Secure stage gel material from or through the high school stage advisor. Theatrical supply houses have a variety of colors available. Send out a call to parents for donations of pottery and still life objects. Paint objects with an inexpensive white latex ceiling or wall paint.

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ART/COLOR/MOOD EXPRESSION

CRANFORD PUBLIC SCHOOLS, CRANFORD, NEW JERSEY

Title REVERSE COLOR EXPERIMENT

Time 1 Class Session, 1 Hr./40Min.

Description: Extending the color and mood association from the previous two lessons. This activity jumps into a wild and unusual use of colors. The problem poses a "what if" situation in which the pupils depict (in painting) the world with a complete reversal of color. Green trees become red (complementary), blue sky, orange, etc. The opportunity for applying this concept to imaginary landscapes on far distant planets is also considered applicable.

Objectives: To reinforce and extend the pupils' developing concepts of mood/feeling association with color; to provide opportunity for bold, venturesome and imaginative color applications in painting; to expand developing levels of self-confidence when new and untried solutions to problems are encountered; to develop an understanding of color opposites, complementaries.

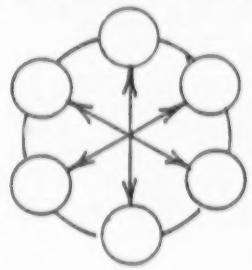
Outcomes/Product: The activity described encompasses the natural world of land, water, trees, rocks, canyons, mountains, etc. Each pupil will complete one or more reverse color landscapes. The ideas and elements of the paintings could be extracted from the pupil's environment, from travel or vicarious experiences, or from the pupil's imagination of the strange worlds on far and distant planets. The unusual use of color found in the color reversal concept is a paramount outcome.

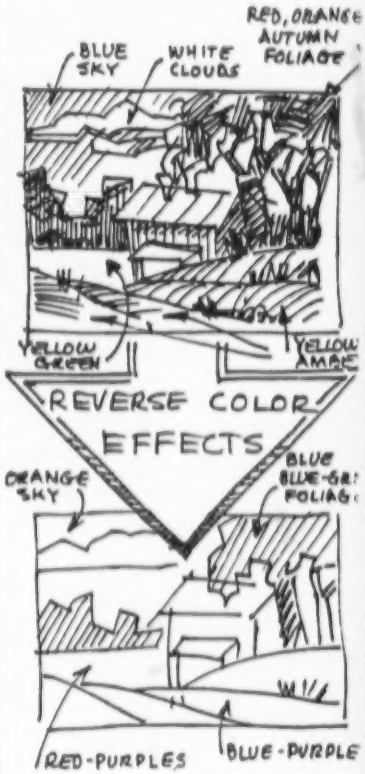
Preparation/Materials: Because of the opportunity for overpainting and the potential for bold color applications, acrylic paints are appropriate to this painting activity. The painting surface should be heavy and rigid or at least resistant to vigorous painting. Bushes, palettes and water containers will also be needed. Flat table tops, the floor or easels are suitable to the vigors of the painting activity.

Introduction/Development: Numerous introductory options are appropriate. Correlation with the previous experiences can be made with planned intention of leading questions and discussion to the "What if?" problem, complementary colors and the painting activity. Consider using photographic slides, posters and paintings to visually support descriptions of the natural world in which we live. Projecting photographic negatives - color print negatives as well as black and white negatives can be an effective method for implanting the color reversal concept as well as revealing the range of reversal potential. Pose the problem. Encourage creative, imaginative responses. Discuss and demonstrate painting procedures. Emphasize a direct, bold painting approach. Show reproductions of artists' work which extend or clarify the concepts or painting technique. Show a partially completed painting experiment which you have prepared. Set procedural parameters and initiate the activity. If appropriate, leave photographs, posters and color slides on display or available for viewing to help initiate ideas for paintings.

Conclusion/Evaluation: A concluding opportunity to view the completed paintings is especially important. Encourage discussion. How did it feel to think and paint in the reverse manner required? What effect do the paintings have on us as viewers? Do the paintings have any message which traditional paintings might not have? How can we as painters use what we have learned?

COMPLEMENTARY COLORS





Resources/Correlations/Suggestions: Have the pupils work large, 16" x 20" or larger. Varied sizes and proportions are desirable. Canvasette, preferably mounted, is an appropriate painting surface. The Les Fauve painters used color reversal in painting experiments; the Expressionist painters too. Secure 35mm slide mounts to mount black and white and color negatives for projection. To encourage boldness in painting, restrict the availability of brush sizes to one-half inch widths - bristle or synthetic flats 1/2" to 3/4" might be considered.

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ART/MATH/TECHNOLOGY

CRANFORD PUBLIC SCHOOLS, CRANFORD, NEW JERSEY

Title DESIGN AND THE COMPUTER

Time 1 Class Session, 1 Hr./45 Min.

Description: In this activity the traditional tools of the artist are put aside for an experience in designing with the computer. In correlation with the non-objective paintings of Piet Mondiran, the pupils will employ simple programming (plot, HLIN plot, VLIN plot, time loops and animation) in graphic design experiments.

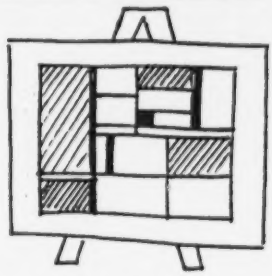
Objectives: To develop problem solving skills; to develop methodical and creative thinking, to expand creative horizons; to relate art and design with technology, to appreciate non-objective art and design; to recognize the artists' constant search for new media and new ways of expression; to recognize use of computer (graphics) design in commercial and industrial applications.

Outcomes/Product: The pupils will compose computer (graphics) programs reflective of knowledge and skill they bring to the class and/or the knowledge and skill gained from the lesson. A range of computer (graphics) programs may be expected, including: simple plots, horizontal and vertical lines, horizontal and vertical rectangular color areas, color changes, overlapping and intersecting lines and areas, on-off sequences, full screen and split screen changes and plot and line animation.

Preparation/Materials: Access to the computer room is essential. Each pupil should be provided with a computer and an initialized diskette. A simplified programming reference should be prepared. The diskette supplied to the pupil should be initialized and may also contain programs which could be used by the pupil as a reference for programming steps to achieve desired results.

Introduction/Development: Meet with the class in the computer classroom. A preliminary introduction to prepare the pupils for the experience should be considered. Meeting in the art room prior to going to the computer classroom for an introductory discussion merits consideration. In introducing the lesson, discuss and question the pupils on topics to include: the artist and technology, the artist and computers, the use of computers by graphic artists in television advertising, industrial design, architectural design, etc. Ascertain the pupils' knowledge and experience in computer graphics. Use judgement with respect to the extent and depth of introductory instruction in graphics design. Describe the nature of the design problem in correlation with the non-objective design paintings of Mondrian and others. Establish the basic requirements and expectations of the design problem. Describe and demonstrate the unlimited design possibilities which can be achieved from the basic commands and simple command combinations in simple programs. Conduct large group and small group instruction or review. Use of a simultaneous instruction/response technique should be considered. Initialized diskettes containing program examples would permit individual pupils to proceed at a pace reflective of their ability to understand the essentials of programming.

Conclusion/Evaluation: Set aside time for viewing accomplishments. Encourage pupils to talk about their programs. Permit and encourage interactive problem solving between the pupils during the class. Save programs. Copy programs on a master disk. Have pupils copy each other's programs.



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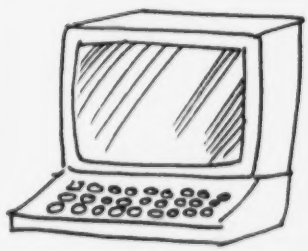

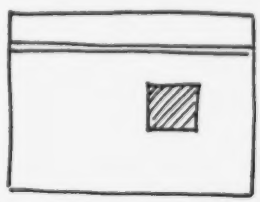

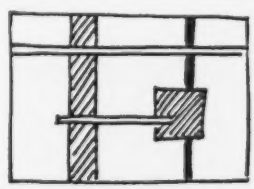

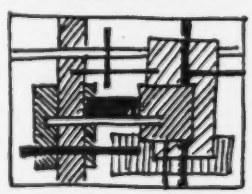

Resources/Correlations/Suggestions: Prepared diskettes, initialized and containing basic program reference information in program examples would be very helpful and desirable. Printed and duplicated information would provide at-hand reference which would also be helpful. Build the lesson upon simple programming commands. Pupils with advanced levels of computer experience can be challenged into greater levels of creativity by the restraints of the problem. Show pupils a procedure for identifying their name in the program they write.

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ART/DESIGN/CONCEPTUALIZATION

CRANFORD PUBLIC SCHOOLS, CRANFORD, NEW JERSEY

Title CONCEPTUALIZING DESIGN

Time 1 Class Session, 1 Hr./45 Min.

Description: This class session is devoted to a period of experimentation with design elements for the purpose of defining design through self-discovery and as a result of experiences which lead to a conceptualization of design methods or strategies employed by artists and designers. Successive problem solving tasks employing dots and lines lead into a culminating design problem.

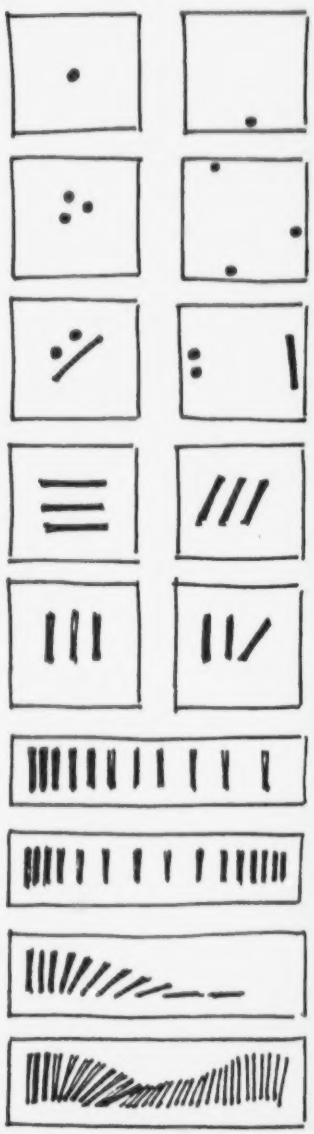
Objectives: To approach design as a process of organization of given elements to achieve a desired purpose or effect; to develop the pupils' knowledge, sensitivity and appreciation of design strategies; to develop the pupils' skill in manipulating design elements to achieve desired visual effects; to provide experiences for pupils to conceptualize design strategem through creative problem solving tasks and self-discovery.

Outcomes/Product: Numerous organizational experiments are anticipated. Pupils will glue or paste design elements on paper. Lines and shapes may be drawn or cut and assembled. Sizes of completed problems will reflect the need dictated by the problem posed, the material employed, the restriction of time or the display intentions envisioned. Large designs make bold statements. Combinations of black, white, grey and a limited use of color are appropriate.

Preparation/Materials: A plan of instructional action is essential. Clarify and set goals. Define specific design problems. Prepare overhead transparencies or other aids to instruction or problem solving. Design examples and partial solutions could be prepared. Materials include black, white and grey paper; scissors, punches, rulers, broad and medium tipped marking pens, etc.

Introduction/Development: Use an instructional device to focus attention on the topic of the lesson and activity. That device can be a simple design problem which cannot be solved easily but can quickly generate pupil response and curiosity. Start with a dot or a line. Pose a problem, solution, conclusion; another problem, solution, conclusion. Use the elements of dots of black and/or line strips in a succession of design problems. Focus on relationships, contrasts, attitudes/feelings achieved through the placement of a given number and size of the elements. Place one dot within a square. Give the dot a personality and choose to place the dot in a corresponding position within the square - bold, confident, authoritarian, timid, frightened, nervous. Pose successive problems. Add more dots, make groupings. Add a stranger - a line. Show friendliness/apprehension, adoration/hate, togetherness/confrontation. Use dots and lines in combinations in problems for the pupil to solve which fulfill the stated goals. Use the elements singly or in combinations; add a single color. Make a continuing comparison to people and feelings - "If these were a group of people and ...." Direct problems to rhythm, pattern, movement, transition, opposition, etc. Use the media best suited to give bold, quick responses. Lead into drawn lines and shapes. Conclude with a summarizing problem and challenge.

Conclusion/Evaluation: View and discuss solutions to the design problems. Seek out pupil opinions and conclusions. Look for and identify the commonality of response. Correlate with applications of design strategies in paintings, advertisements, photographs, etc.



Resources/Correlations/Suggestions: The definition of design as a process of organization in visual art of given elements to achieve a desired purpose for the artist and resulting effect and response in the viewer is essential to the fulfillment of desired goals. The selection and planning of problems should recognize the need for the pupils' conceptual development and self-realization of design principles. Consider giving the pupils the opportunity to arrange the design elements in an expressive manner, the desired selection and intent known only to the pupil and test the result on the class. Successful? The options are numerous but the constraint of time is a restriction necessitating selectivity and planning.

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ART/NATURE/DESIGN

CRANFORD PUBLIC SCHOOLS, CRANFORD, NEW JERSEY

Title THREE-DIMENSIONAL DESIGN SCULPTURE

Time 2 Class Sessions, 2 Hrs./30 Min.

Description: Extending the conceptualization of design into a three-dimensional experience. This activity provides problem-solving spatial design opportunities. The design concepts are related to the manner in which crystals form and cluster in nature. Attention is directed upon an additive process of sculptural development to create a crystalline-like clustering of cubes of styrofoam radiating from a central shaft.

Objectives: To provide problem-solving experiences in sculptural design; to cause thinking in three dimensions; to challenge the pupils' judgmental and decision-making abilities; to develop an appreciation of the beauty of nature's design that it is often the source and inspiration for the artist.

Outcomes/Product: Each pupil will create a sculptural design up to 3' high and 2'-3' in breadth. The pupil will have the option to conceive the sculpture fixed to a base, self-standing or as a hanging, rotating mobile-like piece. The pupils' appreciation of nature's beauty and the knowledge that the inspiration for design ideas often comes from nature are desired outcomes.

Preparation/Materials: Make examples of rock candy formed on a string for introduction, motivation and correlation with the planned instruction and activity. Materials needed for the sculpture include styrofoam, styrofoam hot wire cutters, 3' dowel rods painted white, white glue and pins. Examples of design options and opportunities in diagram or model form should be considered.

Introduction/Development: Build upon the previous design activity. Extend selected conclusions or discoveries as a lead into the introductory development of the activity. Design and design formations in nature are a valued aspect of the activity, so examples should be shown or illustrated, analyzed and discussed. Guide the flow of discussion and attention to crystalization. Show photographs. Examine the rock candy crystals and others if available. Introduce the concept of additive development of crystals - the successive build-up and growth of one segment to another, to another, etc. Pose the problem; describe the additive design development. Involve the pupils in determining the methods of adding on - glueing, pinning, etc. Draw upon their creative ability to envision the potential variety in design structure using the rod as the foundation. Generate discussion; share ideas. Demonstrate the use of the hot wire cutters to cut cube shapes. As sculptures develop in size and shape, structural problems and desires for design changes will arise. Advise and assist sparingly. Help the pupil weigh the options available and arrive at a decision.

Conclusion/Evaluation: Periodic critiques with individual pupils as the sculptural designs evolve and increase in complexity in shape and in size seem appropriate. In a concluding critique/evaluation, discuss the design process employed. Question the pupils: How did you know or decide where to put something? Did the design shape ever get out of hand? Symmetrical shapes are easily balanced; how was balance achieved in asymmetrical formations? What were the problems? The solutions?

AXIAL DESIGN

Resources/Correlations/Suggestions: The flow of the activity will be restricted greatly if insufficient hot wire cutters are available. Each pupil should have immediate and constant access to a cutter. The cutters, too, should be able to quickly produce uniform cube shapes to the size and proportion desired by the pupil. The introduction of additional materials, colors, etc., should be viewed with caution and restraint. The purity of design should be respected. Wire, thread, thin dowels, white paper or cardboard shapes, etc. could be acceptable. Strive for a balance in the class between symmetrical and asymmetrical design development. Symmetry is too often used because the problem solving is reduced in complexity. The design sculptures might begin to assume the shape and configuration of habitats in space. The correlation is a natural.

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ART/DRAWING/SOCIAL COMMENTARY

CRANFORD PUBLIC SCHOOLS, CRANFORD, NEW JERSEY

Title CARTOON DRAWING/ILLUSTRATION Time 1 Class Session, 1 Hr./45 Min.

Description: This is a drawing activity which utilizes the basic concepts of cartooning and caricature in making visual statements about people, events, issues or other matters of interest to the individual pupil. The drawing emphasis is upon the use of exaggeration of shape and proportion of the human figure for desired visual effect.

Objectives: To develop drawing competency, to develop confidence in oneself to draw people; to promote the use of drawing skills to make visual statements in response/reaccion to (the pupils') world and local events, to appreciate the artists' (past and present) ability to speak through pictures about world and local issues or events.

Outcomes/Product: The pupils will produce numerous cartoon-like drawings or sketches in response to skill building instruction emphasizing the use of exaggeration to intensify action, feeling and expression. In addition, the pupils will employ gained drawing skills and insights to make a visual commentary about personal feelings and responses to world and local issues or events.

Preparation/Materials: Overhead transparencies made of selected cartoon drawings will be helpful instructional aids - to promote discussion and response but also to guide the pupils' conceptual development of cartoon drawing in the desired direction of editorial-style cartooning. The plan anticipates the use of 18 x 24 drawing paper, light colored crayon or marking pen and black marking pen.

Introduction/Development: To avoid the comic strip character response (Snoopy, et alia), the introduction needs to be structured upon the employment of exaggeration in drawing to intensify an expression. For example, pose a problem concerning a need to show (in drawing) two persons - one is a huge, powerful muscular person; the other small, ordinary, perhaps somewhat weak? What if the one who is muscular is also very loud and overbearing and the other is quiet, retiring, a little afraid? What if the muscular, loud and overbearing one also tends to be violent...almost maniacal and the quiet, retiring one also easily frightened and cowering by nature? Emphasize the study in contrasts and the techniques employed in cartooning and caricature by the artist to express desired mood and feeling effects. Demonstrate. Show examples (large drawings or projections). Show examples of editorial cartoons. Analyze and discuss the exaggerations employed by the artist. What is the message? Is the message clear? Pose drawing problems. Introduce an advisable procedure. Consider rapid constructive drawing - quick constructive sketching in light blue, green or buff followed by a decisive black line delineation of shape and detail. Have the pupils work large. Have them produce a number of quickly drawn conceptions of discussed characters and expressions. Pose the concluding drawing commentary about issues and concerns which interest and concern the pupil.

Conclusion/Evaluation: Time for a response evaluation is vital. What is the message? Do we all get the same message? How was exaggeration employed? Would greater exaggeration have been possible? Would it have made it a stronger message? Brief evaluation periods during the period should be considered. Tack up completed drawings.

Resources/Correlations/Suggestions: Avoid the comic strip character interpretation (Snoopy, et alia) except that which develops as a natural outgrowth from the lesson. Copied imitations are not desired or anticipated outcomes. The sequential story development with which the pupils are familiar, however, is a technique which bears consideration. Focus on developing skills and confidence in drawing to create characters and character representations which express the pupil artist's ideas. Inject thought provoking questions which relate to current confrontations between countries, governmental conflicts, global problems and solutions, local (even family) problems and solutions, etc. In recent and past history the artist (Daumier, Weber, Beckman, Canfield and others) has had opinions about events which affect his life. Provide the opportunity for these (pupil) artists to speak out through visual characterization of their opinions. Clip editorial cartoons from the New York Times and the Newark Star Ledger (Canfield is an ideal inspiration) for reference and insight. With guidance the pupil artists will produce mature, insightful commentaries. Consider arranging with the local newspaper for the printing of some of the most successful.

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ART/PUBLISHING/MATH RELATIONSHIPS

CRANFORD PUBLIC SCHOOLS, CRANFORD, NEW JERSEY

Title ART ACTIVITY/GAME BOOK PUBLICATION Time 2 Class Sessions, 2 Hrs., 30 Min.

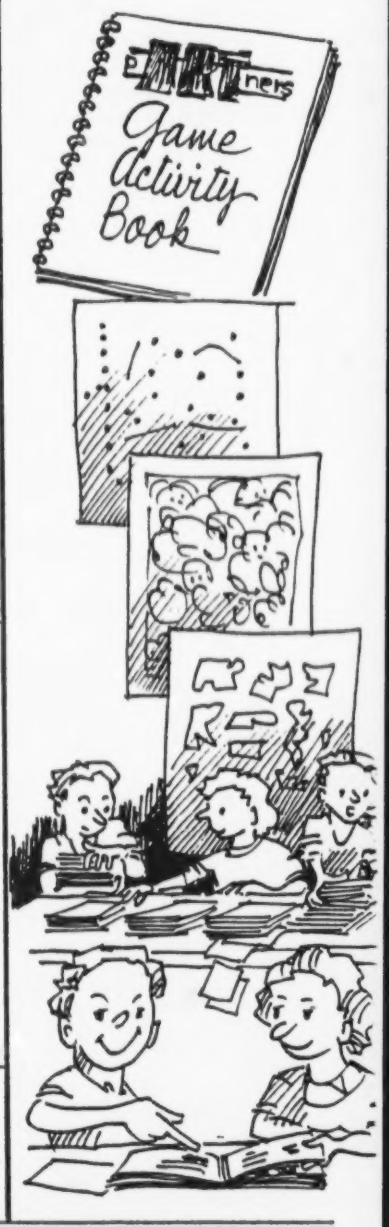
Description: In an extension of the cartoon drawing experience, this activity provides both a challenge and opportunity for inventive drawing applications. Individually prepared pages of drawing puzzles, drawing problems, drawing games, etc. will be reproduced in quantity and assembled into an Art Partners Activity and Game Book for anticipated distribution and use at selected grade levels.

Objectives: To apply drawing skills to the inventive development of individually designed drawing games and puzzles; to challenge creative thinking; to develop problem solving skills; to create a group sense, contributing to a group effort and appreciating the contributions of others.

Outcomes/Product: A limited publication (approx. 100 copies), 30-40 pages, 8-1/2" x 11" in size. Each pupil will contribute 1-2 pages of drawing games and puzzles for the pleasure and enjoyment of other pupils. The range and extent of distribution to be determined in recognition of the need for administrative sanction and constraints of publication complexities, costs, etc.

Preparation/Materials: Be prepared with ideas for the kinds of drawing games (dot-to-dot pictures, hidden object pictures, missing line pictures, optical illusions, seek and find pictures, etc.), art activities (cut-fold and paste products, word and illustration problems, etc.) and cartoon illustration opportunities. Pencil; paper; fine, medium and broad line marking pens; copier reproduction and binding assistance are anticipated material and service needs.

Introduction/Development: Introduce the activity less as a problem to be encountered and more as an idea which developed in the preceding drawing activity which has opportunities for a lot of drawing pleasure and inventiveness. In proposing the activity, provide opportunity for the pupils to become a major voice in the development of the idea. Let the publication become "their" publication. Identify boundaries and constraints, time line, size and printing restrictions, etc. To avoid a predominance of one kind of drawing game, during the introductory discussion list options on the chalkboard; develop a list of voluntary selections while encouraging the less appealing options. Clarify drawing and page development procedures. Consider drawing oversize for planned copier reduction. Use light blue (non-reproducible) pencil layout and drawing development preparatory to final inking. Incorporate paste-up techniques in the preparation of copy and in copy correction when needed. If possible, coordinate printing timing to provide some aspects of collating and binding experiences in the class.



Conclusion/Evaluation: Page through completed copies of the book with the class. Elicit comments and explanations from individual pupils about drawing difficulties, solutions and unique or unanticipated aspects of their game, puzzle, etc. Did the size reductions work as planned? Did the blue lines disappear in reproduction? Why?

Resources/Correlations/Suggestions: Check libraries, art and craft stores, and book shops for art activity and game books for children. Expand your own horizons in preparation for the activity in order to provide a positive creative guidance and nurturing influence. Preparatory planning and publishing coordination are essential elements. Make and confirm plans early to provide a clear path to successful conclusion. Make an informal but nonetheless concerted effort to clarify the mathematical concept of proportional relationships of enlarged and reduced sizes. Correlate the preparation of copy for printing reproduction, too, with the commercial artist's role in the fields of printing, advertising and business in general. Don't forget cover design, publication and production credits as well as page credits to individual pupils.

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CRANFORD PUBLIC SCHOOLS, CRANFORD, NEW JERSEY

Title MAKING WIND INSTRUMENTS Time 2 Class Sessions, 2 Hrs./30 Min.

Description: With an accompanying examination of the natural laws which produce musical sound from moving air, this activity begins with making simple one-note bottle and pipe flutes, challenges the pupil to make a multi-note pipe, whistle, flute or recorder and concludes with an attempt to orchestrate the instruments and sounds in concert.

Objectives: To know the design and cause of sound in pipe and flute instruments; to fabricate pipe and flute instruments from common materials; and to appreciate the commonality of the creative experience - artist and musician.

Outcomes/Product: The level of wind instrument complexity is variable and dependent upon the potential of the pupil and grade level. All pupils can make a one-note bottle or pipe flute and participate in a concert of orchestrated sound. The pupils will choose to make pan pipes, whistles, flutes or recorders as well as develop solo or group playing skills.

Preparation/Materials: The one-note bottle flute requires empty plastic bottle containers, small and large. Metal and/or plastic tubing and bamboo are material options for the other wind instruments. Additional materials include dowel sticks, tape and an assortment of colored tapes, markers, paper or cardboard, etc., for decorative treatments to completed instruments. Research and experience in making the instruments are essential.

Introduction/Development: Introducing this activity and problem in creativity can be fun and motivational. Show, demonstrate and spark discussion about the one sound of a bottle flute (only one for the moment). Ah! - more bottles, different sizes, different notes. Engage the class in a scale arrangement of the bottles; "tune" the bottle notes by adding water to raise the pitch. Given the knowledge we have about how the sound is created, what kinds of instruments can we make? From what kinds of materials? Lead the class in the making of one-note pipe flutes - cut tubing to prescribed lengths to liken a musical scale. Inserted dowel plugs can adjust pitch. Can we play a song? But this is only the beginning. Pose an even greater challenge of making multi-note instruments. How do they work? What materials do we need? Show examples. Explain and clarify procedures. Consideration, too, needs to be given to the decorative aspects of the instruments made. Self sticking colored tapes can be applied to plastic bottles in a variety of treatments. Color bands and stripes can be added to the tubing. Fine line accents made with marking pens are additional design possibilities, along with streamers, fanciful feathers and other materials.

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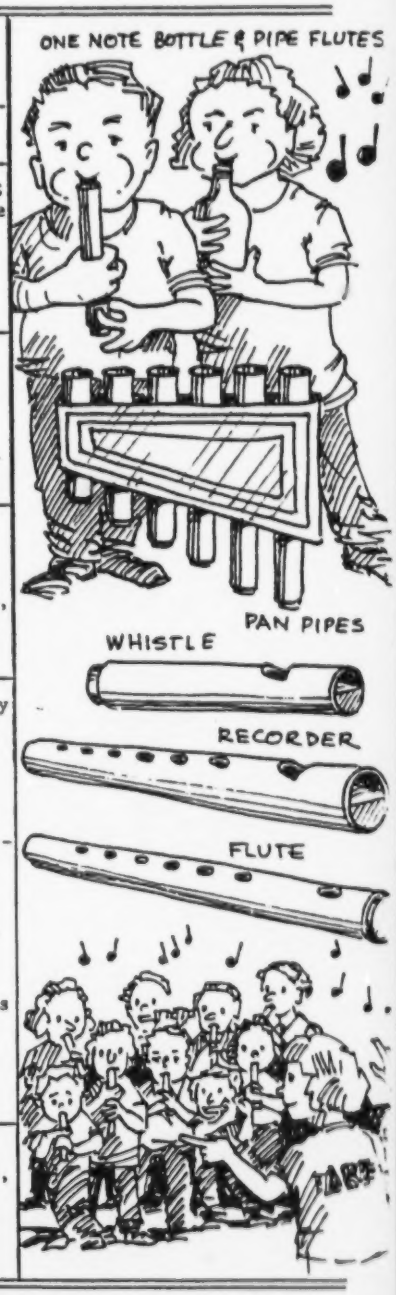
Conclusion/Evaluation: Two aspects of the instruments need to be evaluated - sound and appearance, craftsmanship. In addition to the usual critique evaluation, both individually and with the total class, seek out a musician to invite to the second class session to assist the pupils in making sounds into music. Strive to achieve solo and group demonstrations of acquired musical skills. TV taping of performances should be considered to enable the sharing of results with a wider audience.



Resources/Correlations/Suggestions: Researching information about ways to make the instruments is vital. Making the instruments to gain practical experience for gaining insights into the problems to be encountered, the tools needed and the procedures to be employed is also strongly recommended. Leave room for self-discovery but be prepared to guide the instrument making experience toward a successful conclusion by providing the tools and procedures for cutting and shaping the materials without undo frustration. Successful results might otherwise not be achieved. The use of a Dremel Moto Saw, tubing cutters, small fine toothed back saws used in model-making, V-block bench vises, prepared sanding blocks and files are considerations which will be understood and appreciated only by encountering the fabrication problems. Your inventiveness, too, will come into play to solve the unanticipated problems. If you can't or have not made the musical instruments described, you cannot expect a successful conclusion to the activity. If you can and have the experience of making the instruments, you and your pupils can look forward to an exhilarating creative experience with resounding echoes of success.

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ART/SPATIAL GEOMETRY/LIVING SPACES

CRANFORD PUBLIC SCHOOLS, CRANFORD, NEW JERSEY

Title CELLULAR DESIGN CONCEPTS IN ARCHITECTURE Time 2 Class Sessions, 2 Hrs./30 Min.

Description: This three-dimensional design problem utilizes an approach in which space is divided into geometric cells. Correlation is drawn with forms and structure in nature; e.g., the honeycomb. These geometric space cells are used as design units and applied to conceptual design problems in the design of living spaces and surface articulation applications in architecture.

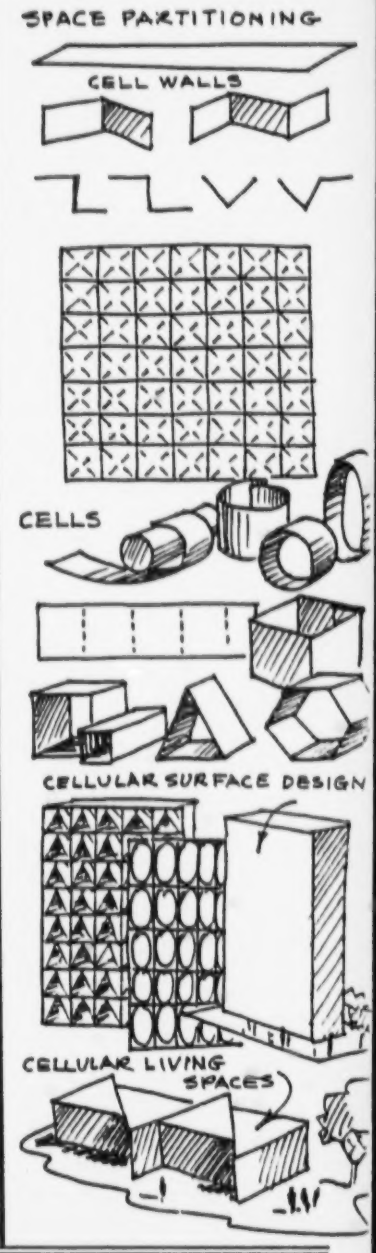
Objectives: To develop creative problem solving skills; to develop spatial design awareness and appreciation; to apply cellular design concepts to the design of living spaces and surface articulation applications in architectural design; to develop conceptualizing abilities.

Outcomes/Product: The pupils will cut and fold white papers and lightweight bristol board with precision to create simple geometric cells (tetrahedral, square, prismatic and circular). Cells will be assembled into self-styled architectural models of living spaces and decorative surface patterns applied to model representations of multi-storied buildings. Site development may include landscape treatment, street or sidewalk representation, simple figures, etc.

Preparation/Materials: Pre-cutting of some papers to move the activity along is advised. Partial assembly examples and diagrammatic representations will be helpful introductory and instructional aids. Pre-cut slabs of styrofoam to provide selection opportunities for use as bases for the three-dimensional models and as model representation of multi-storied buildings are also advisable. Additional materials include grid paper, rulers, pencils, knives, transparent tape, scissors white glue, 1/16" dowel sticks, pins, etc.

Introduction/Development: An initial forthright presentation of the architectural design problems with the specific delineation of design parameters and design options seems appropriate. Resultingly, the introductory design experiments would more likely be conceptualized as model representations of larger, full-scale structures or living spaces. An initial design problem might be a space-partition design assignment utilizing uniformly folded strips of paper aligned and alternatingly arranged to create living spaces and passages. Surface articulation experiments made by folded cells in organized pattern fixed to surfaces should be considered. How can I make the basic cell? Define the "stretch-out" pattern of the different cells. Folding problems? Solution - scoring. Uniformity problems? Solution - measure accurately. Joining cells to form cellular systems into living space units is an essential development: assemble individual cell units; arrange and align cells to create a system of related spaces; add landscape elements to set the scale. Encourage pupils to conceptualize interior spaces. Emphasize design for the future - a union of mathematical and aesthetic principles. To itensify the beauty of the surface articulation and cellular form, keep the models pure white; provide directional light to heighten light and shadow.

Conclusion/Evaluation: Conclude with a critique discussion/evaluation. Consider showing a film about architectural design in the 20th Century. Invite a local architect to discuss not only the success of the pupils' efforts but also the creative problem solving responsibilities challenging the architect today. A showing of slides of recently constructed designs, models, renderings and construction plans would provide culminating and fitting conclusion.



Resources/Correlations/Suggestions: Geodesic dome and geospace designs are related aspects that bear consideration for correletion. Draw comparison with the three-dimensional design (sculpture) activity previously experienced. Scoring the bristol board for folding (fold the surface away from the scored line) will enable the use of heavier boards. If scoring is a difficulty for younger children, use lighter weight board, even stiff paper. Whenever possible, use tape on the underside surfaces of cells and impress the need to rub the tape firmly to ensure adhesion. The cellular design concept has applications in other fields of design. Where? Can the pupils recall or identify any? Consider making examples of complex polyhedral cell systems for display and inspirational or discussion provoking purposes.

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ART/FOOD/DESIGN

CRANFORD PUBLIC SCHOOLS, CRANFORD, NEW JERSEY

Title DESIGN APPLICATION - CAKE OR COOKIE DECORATION **Time** 1 Class Session, 1 Hr./45 Min.

Description: This is a concluding period of instruction and activity. It is purposely less substantive in conceptual content but nonetheless meaningful. It will generate a party atmosphere and pleasurable outcomes. The pupil will decorate cupcakes and/or cookies with symmetrical, bisymmetrical and asymmetrical design motifs.

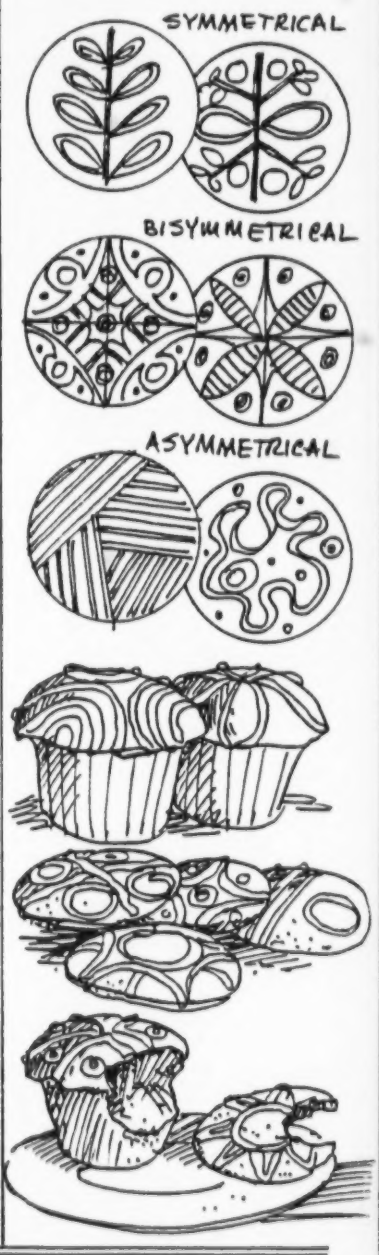
Objectives: To use a knowledge of design structure in practical applications; to know and be able to identify symmetrical, bisymmetrical and asymmetrical design structure.

Outcomes/Product: The product of course will be decorated cupcakes and/or cookies. The design knowledge and a fun experience are vital outcomes. What do you do with the decorated cupcakes or cookies? Ask the pupils.

Preparation/Materials: Cookies, cupcakes and commercially prepared decorative icing in squeeze or pressure filled containers.

Introduction/Development: The final class of the term should be in most respects not unlike the previous classes. Pose the creative problem to be solved. Describe the types of design structure. Set the requirements and parameters. Demonstrate line varieties achievable with the icing material - and let the decorating begin! A plan for what to do with the cupcakes and/or cookies at the conclusion is necessary. Eat some? Eat all of them?

Conclusion/Evaluation: Consider a concluding judging of designs by the pupils themselves. Award prizes (a cupcake) for the fanciest symmetrical, bisymmetrical, etc., the most colorful, etc.



Resources/Correlations/Suggestions: Perhaps the supply of cookies and/or cupcakes would permit a concluding distribution to a local health care center or a senior citizen's center. The fun aspect of the activity would certainly not be diminished. More probably, it would be increased. Perhaps the cupcakes and cookies could be prepared by parents and contributed to the program. Cupcakes with plain white or chocolate surface icing are ideal surfaces for decorating; cupcakes without icing are acceptable and will work well. The cookies should be plain vanilla or chocolate, 3-4 inches in diameter.

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